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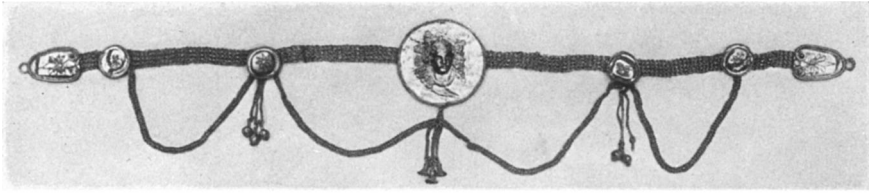


FIG. 1. GREEK GOLD NECKLACE, FOURTH TO THIRD CENTURY B.C.

DEPARTMENT OF CLASSICAL ART ACCESSIONS OF 1913

JEWELRY AND GLASS



FIG. 2. SPIRAL EARRING, FIFTH OR FOURTH CENTURY B.C.

IT is a well-known fact that the minor arts of the ancients are imbued with the same strongly developed artistic sense as are their works in sculpture and painting. This is well illustrated by the acquisitions recently made in that line by the Museum. In the November issue of the *BULLETIN* some vases and terracottas of exceptional beauty have already been described. There remain now to discuss thirteen pieces of jewelry and eight of glass.

JEWELRY

The great difference between ancient jewelry, at least of the best periods, and our modern examples, is that in ancient times the value of a piece depended on the beauty of the workmanship, while nowadays our chief concern lies in the quality of the precious stones. During the fifth and fourth centuries B. C., stones were hardly used at all, and the jeweler concentrated all his energies on working the gold itself, which by its comparative softness and pliability peculiarly lends itself to such treatment. The result is that he obtained a proficiency which to us appears nothing short of marvelous. He applied himself particularly to granulated and filigree work, and his products are in many cases of such delicacy that they can be properly appreciated only by the help of a magnifying-

glass. Among our recent accessions are several excellent examples of such work.

First must be mentioned a pair of gold disks (fig. 3) decorated on their outer surfaces with a beautiful design consisting of a central rosette surrounded by two bands of smaller rosettes. Between the petals of the central rosette are lions' heads, modeled in the round. The beads which form the centers of the rosettes are either plain or covered with granulation. All details are executed with the minutest care. Disks of this type have been found not infrequently in Etruscan tombs of the sixth and fifth centuries B. C. Their purpose is not quite certain. From the back of each disk projects a hollow tube terminating in a loop. This form of fastening would be appropriate both for earrings and buttons, and both uses are apparently illustrated on Etruscan monuments (cf. F. H. Marshall, *Catalogue of Jewellery in the British Museum*, p. 137).

A spiral earring of bronze, gold-plated, is another example which shows great finish in workmanship (fig. 2). Each end terminates in a pyramid of granules below which is a collar decorated with tongue and scroll patterns in filigree. The richness of the design was originally increased by an inlay of blue and green enamel, of which traces are still preserved. Earrings of this shape occur on Lycian and Syracusan coins of the fifth century B. C. and on pendants of the fourth and third centuries. They must have been strung on a ring which was inserted in the ear. Our example probably dates from the fifth or fourth century.

Another specimen of this type of earring is of more elongated form, with one end flattened and decorated with granulation.

A bead necklace with circular and crescent-shaped pendants is said to have been

found in Southern Etruria. The style of the pendants, which are decorated with granulation and with amber inlay (only part of which is preserved), places the necklaces in the archaic Etruscan period.

Fine examples of somewhat later date (fourth to third century B. C.) are five pieces, said to have been found together, and therefore presumably a grave offering. They consist of (1) a necklace of plaited gold wire terminating at each end in a lion's head; (2) a clasp, decorated in the centre with a rosette and palmettes, and below with pendants of bearded masks and bell-like ornaments; (3) a lion's head, with ivy leaves and tongue pattern on the neck, probably part of an earring; (4) and (5) a pair of earrings (?) in the form of hoops, ornamented on one side with bosses. The decorations are all beautifully worked in granulation and filigree.

An interesting piece, of approximately the same period, is a chain necklace with a central medallion (fig. 1). It is of unusual type and very effective design. Besides the central medallion, which is decorated with the head of Dionysos, beautifully worked in repoussé relief, there are smaller medallions as well as pendant chains with little ornaments in the form of pomegranates and bell-like flowers.

After the fourth century, work in pure gold was ousted by the increasing love for colored effects. The addition of stones and glass beads now became popular, and striking results were thereby obtained with little labor and trouble. It is natural that the work in gold, which now occupied a secondary place, immediately began to deteriorate. A pair of earrings admirably illustrate this phase of Greek jewelry. Each consists of a gold plate ornamented with a garnet and glass beads; from this are suspended chains of gold and glass beads and a cock in white enamel. The effect of the whole is extremely decorative, but close examination will show that the execution is careless. They date from the third century B. C.

GLASS

The glass objects acquired by the Museum last year are excellent illustrations of

the great variety of colors employed by the ancients in this branch of art. The most beautiful shades of red, green, blue, and white, both clear and opaque, can be seen in these charming products, some of which are as fresh and untarnished as if they had been made today. On the coloring of ancient glass we have interesting information from Latin authors. It appears that at the beginning of the Christian era, when the discovery of blowing glass opened up so many new possibilities for this industry, the glass that was most valued was the clear, colorless variety. Roman connoisseurs prized it for its crystal-like appearance and poets grew eloquent in comparing it with clear water, springs, and the morning dew. But colored glass was also much admired and we are told that glass-makers imitated precious stones so successfully that the public was often deceived by their products. At present we can appreciate the original appearance of colored glass better than the colorless variety; for the latter has mostly assumed an iridescence, which may be beautiful in itself, but which has caused the disappearance of the former highly prized transparency. In order to color glass artificially the ancients used, as we do nowadays, various coloring matters, such as oxides of iron, lead, and copper. Absolutely colorless glass had to be produced by artificial decolorization; for sand, the chief constituent of glass, generally contains iron oxides which give it a slightly greenish tint. Such greenish glass was consequently considered the commonest variety.

Among the newly acquired pieces are three charming little bowls of opaque glass. One is ivory white, one green, and the third a vivid red with light green spots. Opaque glasses of this type may be regarded as the precursors of porcelain, to which they bear a marked resemblance.

An oval bowl with two flat handles is of a transparent turquoise blue, slightly iridescent on the surface. The shape is uncommon and peculiarly graceful and attractive.

A dark blue jug with two vertical handles in opaque white forms a welcome addition to our Sidonian types. On the body is

a wreath of ivy leaves, vine leaves, and buds. It may be dated in the first century A. D.

A pointed cup is of the transparent greenish glass, which we have seen was regarded by the ancients as the least valuable. Like many such glasses, it shows no signs of decomposition and has no iridescence. Our example is interesting for the inscription etched on its surface, $\pi\epsilon\zeta\ \zeta\eta\sigma\eta\varsigma$, "drink and long may you live," a favorite toast of the time. It is also decorated with pendent buds and stars, similarly etched.

Of great interest is a deep bowl with applied decorations in imitation of the Millefiori or mosaic technique. The glass is a transparent purple color; the ornaments are of round or oval form and are applied on the inner surface. The patterns of the ornaments include spirals, rosettes, and plain circles in white, green, and yellow. The manner of their application is now difficult to determine. Small plaques, cut from rods such as were used in the Millefiori bowls, may have been used, but in that case they must have been of extreme thinness, as only a very shallow depression is left where any have fallen out; moreover, though there are many patterns that are similar, none are identical, as would be the

case if they were cut from the same rod. It is therefore more likely that the ornaments were painted with enamel colors, in which case we can associate this bowl with a number of bowls and jugs in our collection, of similar technique but much simpler patterns (in Case II in the Glass Room, Gallery B 37). Such imitation mosaic vases seem never to have become popular; at least only a few examples have survived. The only other specimen in this Museum is No. 91.1.1402 of the Edward C. Moore Collection in Gallery H 10.

The mosaic technique, which as we know was extensively used in the manufacture of glass bowls during the first century A. D., became very popular also with Roman bead-makers. A beautiful example of their work is a necklace of mosaic and crystal beads. The former consists of glass of a plain color—white, green, blue, and yellow, over which mosaic plaques of various patterns have been applied. Most of the plaques represent human masks, but rosettes and crossed rhomboids are also used. The work is of an astonishing minuteness, and shows the extreme care which the glass-makers of that time devoted to their products.

G. M. A. R.

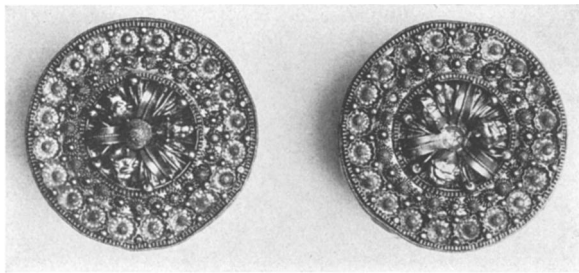


FIG. 3. ETRUSCAN GOLD DISKS, SIXTH OR FIFTH CENTURY B.C.